Index to Volume LXXXIX, 2007

AURICCHIO, LAURA, "Self-Promotion in Adélaïde Labille-Guiard's 1785 *Self-Portrait with Two Students*," 45–62

———, review of Melissa Hyde, *Making Up the Rococo: François Boucher and His Critics*; Melissa Hyde and Mark Ledbury, eds., *Rethinking Boucher*, 597–601

BANN, STEPHEN, "Response: Reasons to Be Cheerful," 34–39

BARRY, FABIO, "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," 627–56

BERGER, PATRICIA, "Response: Shifting Biographies, Shifting Temporalities," 459–63

BROWN, MARILYN R., "'Miss La La's' Teeth: Reflections on Degas and 'Race,'" 738–65

BOSMAN, LEX, review of William Tronzo, ed., *St. Peter's in the Vatican*, 162–64

BRYAN-WILSON, JULIA, "Hard Hats and Art Strikes: Robert Morris in 1970," 333–59

———, review of Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, 823–26

CHOU, WEN-SHING, "Ineffable Paths: Mapping Wutaishan in Qing Dynasty China," 108–29

DEAN, CAROLYN, "The Inka Married the Earth: Integrated Outcrops and the Making of the Place," 502–18

DELIYANNIS, DEBORAH M., review of Charles B. McClendon, *The Origins of Medieval Architecture: Building in Europe, A.D. 600–900*, 364–66

DILLON, SHEILA, review of A. A. Donohue, *Greek Sculpture and the Problem of Description*, 160–62

DRISKEL, MICHAEL PAUL, "By the Light of Providence: The Glory Altarpiece at St. Paul's Chapel, New York City," 715–37

ELKINS, JAMES, "Response: The Mottled Discourse of Chinese Studies," 482–86

EISENMAN, STEPHEN, review of Briony Fer, *The Infinite Line: Remaking Art after Modernism*, 604–6

FALKENBURG, REINDERT L., review of Klaus Krüger, *Das Bild als Schleier des Unsichtbaren: Ästhetische Illusion in der Kunst der frühen Neuzeit in Italien*, 593–97

FIORENZA, GIANCARLO, review of Stephen J. Campbell, *The Cabinet of Eros: Renaissance Mythological Painting and the* Studiolo *of Isabella d'Este*, 815–18

FROJMOVIČ, EVA, "Giotto's Circumspection," 195–210

GAMBONI, DARIO, "*Parsifal / Druidess*: Unfolding a Lithographic Metamorphosis by Odilon Redon," 766–96

GREWE, CORDULA, "Historicism and the Symbolic Imagination in Nazarene Art," 82–107

GRIGOR, TALINN, "*Orient oder Rom*? Qajar 'Aryan' Architecture and Strzygowski's Art History," 562–90

HAY, JONATHAN, "The Mediating Work of Art," 435–59

———, "The Author Replies," 496–501

HERBERT, ROBERT L., "Naive Impressions from Nature: Millet's Readings, from Montaigne to Charlotte Brontë," 540–61

HOLLY, MICHAEL ANN, "The Melancholy Art," 7–17

———, "The Author Replies," 40–44

HUGHES, GORDON, "Envisioning Abstraction: The Simultaneity of Robert Delauney's *First Disk*," 306–32

INDYCH-LÓPEZ, ANNA, "Mural Gambits: Mexican Muralism in the United States and the 'Portable' Fresco," 287–305

JAMES, LIZ, review of Bissera V. Pentcheva, *Icons and Power: The Mother of God in Byzantium*, 366–68

JOYCE, ROSEMARY A., review of Adam Herring, *Art and Writing in the Maya Cities, A.D. 600–800: A Poetics of Line*, 591–93

KETTERING, ALISON M., "Men at Work in Dutch Art, or Keeping One's Nose to the Grindstone," 694–714

KUTTNER, ANN, review of Katherine M. D. Dunbabin, *The Roman Banquet: Images of Conviviality*; Roberto Cassanelli, Pier Luigi Ciapparelli, Enrico Colle, and Massimiliano David, *Houses and Monuments of Pompeii: The Works of Fausto and Felice Niccolini*; Donatella Mazzoleni and Umberto Pappalardo, *Domus: Wall Painting in the Roman House*; Eleanor Winsor Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples*, 360–64

LANG, KAREN, "Response: The Far in the Near," 26–34

LEE, ANTHONY W., review of John Raeburn, *A Staggering Revolution: A Cultural History of Thirties Photography*, 601–4

LEONARD, ANNE, "Picturing Listening in the Late Nineteenth Century," 266–86

MACNAMIDHE, MARGARET, "Delécluze's Response to Delacriox's *Scenes from the Massacres at Chios* (1824)," 63–81

MELVILLE, STEPHEN, "Response: Epithalamium," 18–20

NAIR, STELLA, "Localizing Sacredness, Difference, and *Yachacuscamcani* in a Colonial Andean Painting," 211–38

O'MALLEY, MICHELLE, "Quality, Demand, and the Pressures of Reputation: Rethinking Perugino," 674–93

PALERMO, CHARLES, "The World in the Ground Glass: Transformations in P. H. Emerson's Photography," 130–47

PERICOLO, LORENZO, "Visualizing Appearance and Disappearance: On Caravaggio's London *Supper at Emmaus*," 519–39

POTTS, ALEX, review, "Robert Rauschenberg and David Smith: Compelling Contiguities (*David Smith: A Centennial*. Solomon R. Guggenheim Museum, New York; *Robert Rauschenberg: Combines*. Metropolitan Museum of Art, New York and Museum of Contemporary Arts, Los Angeles)," 148–59

QUINT, DAVID, review of Jonathan Unglaub, *Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso*, 821–23

RICHARD, FRANÇIS, review of Sheila S. Blair, *Islamic Calligraphy*, 368–70

STANFORD, CHARLOTTE A., "The Body at the Funeral: Imagery and Commemoration at Notre-Dame, Paris, about 1300," 657–73

SUMMERS, DAVID, "Response: How Is the Past in the Present?" 493–95

TABBAA, YASSER, review of Gülru Necipoglu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, 164–66

WALLER, SUSAN, "Realist Quandaries: Posing Professional and Proprietary Models in the 1860s," 239–65

WANG, CHENG-HUA, "Response: Trapped: A Northern Song Painting," 486–93

WANG, EUGENE Y., "Response: 'Picture Idea' and Its Cultural Dynamics in Northern Song China," 463–81

WHITE, HAYDEN, "Response: The Dark Side of Art History," 21–26

WHITING, CÉCILE, "A New England Lament: Charles Sheeler and Paul Strand in the 1940s," 797–814

WOOD, CHRISTOPHER S., review of Thomas Noll, *Albrecht Altdorfer in seiner Zeit: Religiöse und Profane Themen in der Kunst um 1500*; Magdalena Bushart, *Sehen und Erkennen: Albrecht Altdorfers religiöse Bilder*; Margit Stadlober, *Der Wald in der Malerei und der Graphik des Donaustils*, 818–21

Architectural History/Historic Preservation

BARRY, FABIO, "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," 627–56

BOSMAN, LEX, review of William Tronzo, ed., *St. Peter's in the Vatican*, 162–64

DEAN, CAROLYN, "The Inka Married the Earth: Integrated Outcrops and the Making of the Place," 502–18

DELIYANNIS, DEBORAH M., review of Charles B. McClendon, *The Origins of Medieval Architecture: Building in Europe, A.D. 600–900*, 364–66

DRISKEL, MICHAEL PAUL, "By the Light of Providence: The Glory Altarpiece at St. Paul's Chapel, New York City," 715–37

GRIGOR, TALINN, "*Orient oder Rom*? Qajar 'Aryan' Architecture and Strzygowski's Art History," 562–90

TABBAA, YASSER, review of Gülru Necipoglu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, 164–66

Art of the Middle East/North Africa

GRIGOR, TALINN, "*Orient oder Rom*? Qajar 'Aryan' Architecture and Strzygowski's Art History," 562–90

RICHARD, FRANCIS, review of Sheila S. Blair, *Islamic Calligraphy*, 368–70

TABBAA, YASSER, review of Gülru Necipoglu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, 164–66

Art of the United States

BRYAN-WILSON, JULIA, "Hard Hats and Art Strikes: Robert Morris in 1970," 333–59

DRISKEL, MICHAEL PAUL, "By the Light of Providence: The Glory Altarpiece at St. Paul's Chapel, New York City," 715–37

INDYCH-LÓPEZ, ANNA, "Mural Gambits: Mexican Muralism in the United States and the 'Portable' Fresco," 287–305

LEE, ANTHONY W., review of John Raeburn, *A Staggering Revolution: A Cultural History of Thirties Photography*, 601–4

PALERMO, CHARLES, "The World in the Ground Glass: Transformations in P. H. Emerson's Photography," 130–47

POTTS, ALEX, review, "Robert Rauschenberg and David Smith: Compelling Contiguities (*David Smith: A Centennial*. Solomon R. Guggenheim Museum, New York; *Robert Rauschenberg: Combines*. Metropolitan Museum of Art, New York and Museum of Contemporary Arts, Los Angeles)," 148–59

WHITING, CÉCILE, "A New England Lament: Charles Sheeler and Paul Strand in the 1940s," 797–814

Chinese Art

BERGER, PATRICIA, "Response: Shifting Biographies, Shifting Temporalities," 459–63

CHOU, WEN-SHING, "Ineffable Paths: Mapping Wutaishan in Qing Dynasty China," 108–29

ELKINS, JAMES, "Response: The Mottled Discourse of Chinese Studies," 482–86

HAY, JONATHAN, "The Mediating Work of Art," 435–59

———, "The Author Replies," 496–501

SUMMERS, DAVID, "Response: How Is the Past in the Present?" 493–95

WANG, CHENG-HUA, "Response: Trapped: A Northern Song Painting," 486–93

WANG, EUGENE Y., "Response: 'Picture Idea' and Its Cultural Dynamics in Northern Song China," 463– 81

Contemporary Art

EISENMAN, STEPHEN, review of Briony Fer, *The Infinite Line: Remaking Art after Modernism*, 604–6

Critical Theory/Gender Studies/Visual Studies

BANN, STEPHEN, "Response: Reasons to Be Cheerful," 34–39

ELKINS, JAMES, "Response: The Mottled Discourse of Chinese Studies," 482–86

HOLLY, MICHAEL ANN, "The Melancholy Art," 7–17

———, "The Author Replies," 40–44

LANG, KAREN, "Response: The Far in the Near," 26–34

MELVILLE, STEPHEN, "Response: Epithalamium," 18–20

SUMMERS, DAVID, "Response: How Is the Past in the Present?" 493–95

WHITE, HAYDEN, "Response: The Dark Side of Art History," 21–26

Drawings/Prints/Photography/Works on Paper

GAMBONI, DARIO, "*Parsifal / Druidess*: Unfolding a Lithographic Metamorphosis by Odilon Redon," 766–96

LEE, ANTHONY W., review of John Raeburn, *A Staggering Revolution: A Cultural History of Thirties Photography*, 601–4

PALERMO, CHARLES, "The World in the Ground Glass: Transformations in P. H. Emerson's Photography," 130–47

WHITING, CÉCILE, "A New England Lament: Charles Sheeler and Paul Strand in the 1940s," 797–814

Early Christian/Byzantine Art

BARRY, FABIO, "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," 627–56

JAMES, LIZ, review of Bissera V. Pentcheva, *Icons and Power: The Mother of God in Byzantium*, 366–68

Early Medieval/Romanesque/Gothic Art

BARRY, FABIO, "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," 627–56

DELIYANNIS, DEBORAH M., review of Charles B. McClendon, *The Origins of Medieval Architecture: Building in Europe, A.D. 600–900*, 364–66

FROJMOVIČ, EVA, "Giotto's Circumspection," 195–210

STANFORD, CHARLOTTE A., "The Body at the Funeral: Imagery and Commemoration at Notre-Dame, Paris, about 1300," 657–73

Eighteenth-Century Art

AURICCHIO, LAURA, "Self-Promotion in Adélaïde Labille-Guiard's 1785 *Self-Portrait with Two Students*," 45–62

———, review of Melissa Hyde, *Making Up the Rococo: François Boucher and His Critics*; Melissa Hyde and Mark Ledbury, eds., *Rethinking Boucher*, 597–601

DRISKEL, MICHAEL PAUL, "By the Light of Providence: The Glory Altarpiece at St. Paul's Chapel, New York City," 715–37

Greek/Roman Art

BARRY, FABIO, "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," 627–56

DILLON, SHEILA, review of A. A. Donohue, *Greek Sculpture and the Problem of Description*, 160–62

KUTTNER, ANN, review of Katherine M. D. Dunbabin, *The Roman Banquet: Images of Conviviality*; Roberto Cassanelli, Pier Luigi Ciapparelli, Enrico Colle, and Massimiliano David, *Houses and Monuments of Pompeii: The Works of Fausto and Felice Niccolini*; Donatella Mazzoleni and Umberto Pappalardo, *Domus: Wall Painting in the Roman House*; Eleanor Winsor Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples*, 360–64

Latin American/Caribbean Art

INDYCH-LÓPEZ, ANNA, "Mural Gambits: Mexican Muralism in the United States and the 'Portable' Fresco," 287–305

NAIR, STELLA, "Localizing Sacredness, Difference, and *Yachacuscamcani* in a Colonial Andean Painting," 211–38

Nineteenth-Century Art

BROWN, MARILYN R., "'Miss La La's' Teeth: Reflections on Degas and 'Race,'" 738–65

GAMBONI, DARIO, "*Parsifal / Druidess*: Unfolding a Lithographic Metamorphosis by Odilon Redon," 766–96

GREWE, CORDULA, "Historicism and the Symbolic Imagination in Nazarene Art," 82–107

HERBERT, ROBERT L., "Naive Impressions from Nature: Millet's Readings, from Montaigne to Charlotte Brontë," 540–61

LEONARD, ANNE, "Picturing Listening in the Late Nineteenth Century," 266–86

MACNAMIDHE, MARGARET, "Delécluze's Response to Delacriox's *Scenes from the Massacres at Chios* (1824)," 63–81

PALERMO, CHARLES, "The World in the Ground Glass: Transformations in P. H. Emerson's Photography," 130–47

WALLER, SUSAN, "Realist Quandaries: Posing Professional and Proprietary Models in the 1860s," 239–65

Pre-Columbian Art

DEAN, CAROLYN, "The Inka Married the Earth: Integrated Outcrops and the Making of the Place," 502–18

JOYCE, ROSEMARY A., review of Adam Herring, *Art and Writing in the Maya Cities, A.D. 600–800: A Poetics of Line*, 591–93

Renaissance/Baroque Art

BOSMAN, LEX, review of William Tronzo, ed., *St. Peter's in the Vatican*, 162–64

FALKENBURG, REINDERT L., review of Klaus Krüger, *Das Bild als Schleier des Unsichtbaren: Ästhetische Illusion in der Kunst der frühen Neuzeit in Italien*, 593–97

FIORENZA, GIANCARLO, review of Stephen J. Campbell, *The Cabinet of Eros: Renaissance Mythological Painting and the* Studiolo *of Isabella d'Este*, 815–18

FROJMOVIČ, EVA, "Giotto's Circumspection," 195–210

KETTERING, ALISON M., "Men at Work in Dutch Art, or Keeping One's Nose to the Grindstone," 694–714

O'MALLEY, MICHELLE, "Quality, Demand, and the Pressures of Reputation: Rethinking Perugino," 674–93

PERICOLO, LORENZO, "Visualizing Appearance and Disappearance: On Caravaggio's London *Supper at Emmaus*," 519–39

QUINT, DAVID, review of Jonathan Unglaub, *Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso*, 821–23

WOOD, CHRISTOPHER S., review of Thomas Noll, *Albrecht Altdorfer in seiner Zeit: Religiöse und profane Themen in der Kunst um 1500;* Magdalena Bushart, *Sehen und Erkennen: Albrecht Altdorfers religiöse Bilder;* Margit Stadlober, *Der Wald in der Malerei und der Graphik des Donaustils*, 818–21

Sculpture/Installation/Environmental Art

BRYAN-WILSON, JULIA, "Hard Hats and Art Strikes: Robert Morris in 1970," 333–59

———, review of Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, 823–26

DILLON, SHEILA, review of A. A. Donohue, *Greek Sculpture and the Problem of Description*, 160–62

DRISKEL, MICHAEL PAUL, "By the Light of Providence: The Glory Altarpiece at St. Paul's Chapel, New York City," 715–37

POTTS, ALEX, review, "Robert Rauschenberg and David Smith: Compelling Contiguities (*David Smith: A Centennial.* Solomon R. Guggenheim Museum, New York; *Robert Rauschenberg: Combines.* Metropolitan Museum of Art, New York and Museum of Contemporary Arts, Los Angeles)," 148–59

Twentieth-Century Art

BRYAN-WILSON, JULIA, "Hard Hats and Art Strikes: Robert Morris in 1970," 333–59

———, review of Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, 823–26

EISENMAN, STEPHEN, review of Briony Fer, *The Infinite Line: Remaking Art after Modernism*, 604–6

HUGHES, GORDON, "Envisioning Abstraction: The Simultaneity of Robert Delauney's *First Disk*," 306–32

INDYCH-LÓPEZ, ANNA, "Mural Gambits: Mexican Muralism in the United States and the 'Portable' Fresco," 287–305

LEE, ANTHONY W., review of John Raeburn, *A Staggering Revolution: A Cultural History of Thirties Photography*, 601–4

POTTS, ALEX, review, "Robert Rauschenberg and David Smith: Compelling Contiguities (*David Smith: A Centennial.* Solomon R. Guggenheim Museum, New York; *Robert Rauschenberg: Combines.* Metropolitan Museum of Art, New York and Museum of Contemporary Arts, Los Angeles)," 148–59

WHITING, CÉCILE, "A New England Lament: Charles Sheeler and Paul Strand in the 1940s," 797–814